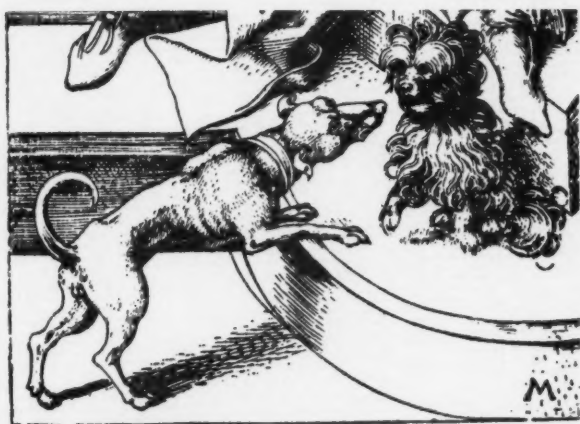


ALLEN MEMORIAL ART MUSEUM

# BULLETIN



*Winter 1949-1950*

OBERLIN COLLEGE

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ALLEN MEMORIAL ART MUSEUM

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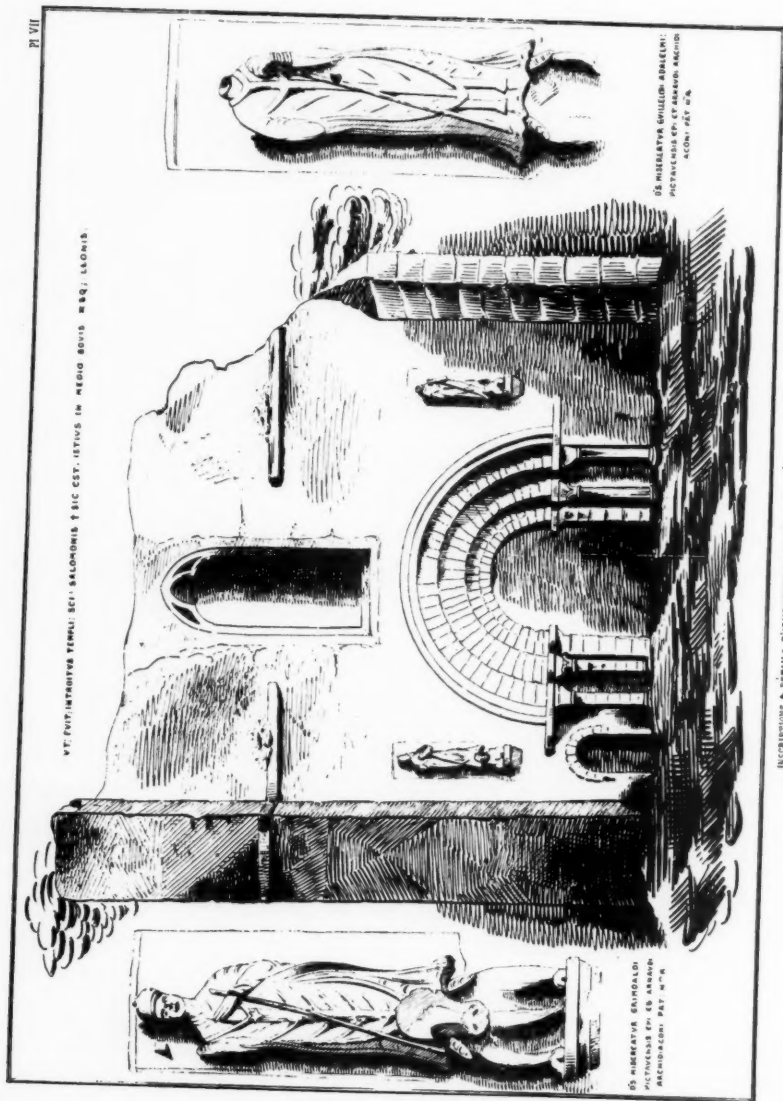
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ALONT PAT. N. 10

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INSCRIPTIONS & DETAILS D'ORNEMENTATION DE L'ANCIENNE EGLISE DE MONTAUX  
Sculptures des Antiquaires de l'Ouest. Mémoires de l'Acad.



## TWO ROMANESQUE STATUES FROM POITOU

The two monumental Romanesque statues representing bishops of Poitiers which are illustrated here (pp.30 and 31)<sup>1</sup> have already been briefly introduced to our readers as part of the "Selected Acquisitions of European Art, 1947/1948" (this *Bulletin* V, December 1948, pp.28-29 and cover). Since they are of extraordinary quality and of great iconographical and historical interest, a somewhat more detailed account of them appears to be justified.

Their original location on the façade of the abandoned and decaying abbey church of the Benedictines at Moreaux (near Sommières, Dept. Vienne, south of Poitiers) can be illustrated with all desirable accuracy from the lithograph accompanying their first publication more than a hundred years ago,<sup>2</sup> at which time Bishop Grimoard's head had not yet vanished (p.28). The designer has rendered the west front of the small church in the center of the print and put more detailed reproductions of the statues on the right and left; to this he added the three inscriptions which were found on the façade and which will presently draw our attention. The recessed main gateway and the small false door appear identical on the photographs taken by Arthur Kingsley Porter before 1923, the year of the publication of his *Romanesque Sculpture of the Pilgrimage Roads*; at that time, he rediscovered and photographed *in situ* the two statues (Grimoard now sans head) after he had removed the ivy under which they had been buried.<sup>3</sup> They were subsequently acquired by

For helpful suggestions I am indebted to Professors Carl K. Hersey, Erwin Panofsky, E. Baldwin Smith, and Clarence Ward.

<sup>1</sup> Inv. Nos. 48.1 and 48.2.—Limestone, height 80 inches.—The traces of projections on either side of the heads remain unexplained.

<sup>2</sup> (L.) Rédet, "Notice sur l'ancienne abbaye de Moreaux", *Mémoires de la société des antiquaires de l'ouest*, 1844 [vol.XI], published in 1845, pp.277-286. This is the only important historical and architectural account of the abbey. See also *idem*, *Dictionnaire topographique du département de la Vienne*, Paris, 1881, p.279, and our note 5. Émile Ginot, *Les chemins de St. Jacques en Poitou*, Poitiers, 1912, was not available to me. P. Boissonnade, *Histoire de Poitou*, Paris, 1926, p.62, calls the abbey a foundation of the eleventh century but Rédet's earliest documents consist of "locus qui dicitur Morellus" in 1136 (*Dictionnaire* . . p.279) and "Geraldus, abbas Morelli" (*Notice* . . p.283) as well as "Aimericus subprior Morelli" (*Dictionnaire* . . p.279), both of 1165. Nothing is known about the date of the church itself.

<sup>3</sup> A. Kingsley Porter, *Romanesque Sculpture of the Pilgrimage Roads*, Boston, 1923, figs. 1065-1068.





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the late Joseph Brummer from whose collection the Allen Art Museum purchased them in 1948.<sup>4</sup>

Together with the statues, the museum acquired the slabs with the two highly important inscriptions which had been placed in the spandrel-like wall spaces between the figures and the outer archivolt of the main gateway. Kingsley Porter whose attention had been called to the church by the results of the painstaking epigraphical research of De Longuemar has already quoted them in full;<sup>5</sup> they had been reproduced as early as 1844 on the print illustrated here. The inscription referring to the statue standing on a bull (p.30) reads:

DS : MISEREATUR : GRIMOARDI :  
 PICTAVENSIS EPI : ET : ARNAVDI  
 ARCHIDIACONI : PAT : NR :

The other, for the bishop standing on a lion (p.31):

DS : MISEREATUR GVILELMI : ADALELMI  
 PICTAVENSIS EPI : ET : ARNAVDI : ARCHIDI  
 ACONI : PAT : NR :

Of the two bishops of Poitiers mentioned in these inscriptions, Guillaume II Adelelme was consecrated on June first, 1124, and died on October 6, 1140.<sup>6</sup> According to Mabillon, who seemed to be very well informed, Grimoardus (Grimoald), a brother of the Blessed Giraud de Sales and previously third abbot of Les Alleux (Alleuds), became Adelelme's successor on January 27, 1141. Prevented by King Louis VII from occupying the bishop's seat until pentecost of that year, he seems to have died within a year and was succeeded

<sup>4</sup> A photograph acquired at that time from Mr. Brummer's files shows a deterioration of the place beyond the state rendered in Kingsley Porter's book.

<sup>5</sup> De Longuemar, "Épigraphie du Haut Poitou", *Mémoires de la société des antiquaires de l'ouest*, XXVIII, 1863, p.207 f.; Kingsley Porter, *op.cit.*, p.318 f. See also René Crozet, *L'art roman au Poitou*, Paris, 1948, p.210, who refers to drawings published by A. Brouillet, *Indicateur archéologique de l'arrondissement de Civray*, Civray, 1865, p.356 (not accessible to me), but does not seem to know of the existence of Kingsley Porter's book. The Grimoard inscription was carved by a more careful hand but there is no discrepancy between the two legends with respect to design.

<sup>6</sup> P. B. Gams, *Series Episcoporum Ecclesiae Catholicae*, Leipzig, 1931, p.602, after Mabillon.



## TWO ROMANESQUE STATUES

by the well known Gilbert de la Porée.<sup>7</sup> It can hardly be doubtful that the two bishops of Poitiers were considered important benefactors of the small abbey and that their effigies were therefore accorded prominent places on the church front.<sup>8</sup> This, however, does not seem to support the view<sup>9</sup> that the statues were done more or less exactly in the year 1140. They were surely conceived as a pair, and very probably after the death of *both* bishops. It is equally probable—although not entirely certain—that the figures and the inscriptions were made under Archdeacon Arnaud who is mentioned in both legends. As the representative of his bishop in general, and on the occasion of his annual visitations of the abbey in particular, he may very well have bestowed favors on it and therefore been commemorated by the monks as “pater noster” even during his life-time.<sup>10</sup> In fact, we might even venture a guess as to the reason why the Benedictines of Moreaux, under the influence of this “father”, should have paid their homage to the two predecessors of bishop Gilbert de la Porée rather than to the latter. According to Rédet,<sup>11</sup> Arnaud’s name occurs in a “large number” of documents between 1142 and 1155. It can hardly be doubtful that he was the “Arnaldus nomine, et cognomine Qui-non-ridet” whom contemporary sources credit with the exposure of bishop Gilbert as a near-heretic. In a treatise entitled “De condemnatione errorum Gilberti Porretani,”<sup>12</sup> Geoffrey, abbot of Clairvaux and disciple of St. Bernard, relates how this Arnaud, archdeacon under Gilbert but appointed by his predecessor (sic!), had taken exception, first privately, then publicly, to some statements of creed by his superior. To this information Otto of Freising adds that the objection concerned Gilbert’s views on the Trinity, that

<sup>7</sup> Mabillon, *Annales Ordinis S. Benedicti*, VI, Lucca, 1745, p.49 and p.315. Migne, *Patrologia Latina*, CLXXXVIII, col. 1248, quotes from a document of 1142 indicating that Grimoardus was alive in that year. Gams (see note 6) wrongly gives October, 1140, as the month of his death (probably confused with Adeleme’s). I do not know: Jean Besly, *Evesques de Poitiers avec les preuves*, 1647.

<sup>8</sup> Rédet, *Notice* . . p.280 f.

<sup>9</sup> A. Kingsley Porter, *op.cit.*, text, p.319, whom I followed in this *Bulletin*, V, December, 1948, p.29.

<sup>10</sup> Cf. Ducange, *Glossarium*, Niort, 1883, I, p.365: “Archidiaconus, in Ecclesiis Cathedralibus plures interdum instituti, iisque districtus attributi, in quibus visitationes quotannis exercebant”. An archdeacon has been defined as “oculus episcopi”.

<sup>11</sup> *Notice* . . p.280, note 1.

<sup>12</sup> Migne, *Patrologia Latina*, CLXXXV a, col. 587.

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Arnaud was supported by another archdeacon, Calon (evidently the same who became Gilbert's successor as bishop of Poitiers in 1155), and that both men personally took their complaint to Pope Eugenius III who had just left Rome on his way to France and was joined by the two archdeacons in Siena. After their return to France, they enlisted the support of St. Bernard himself who eventually forced Gilbert to recant before the pope at the Synod of Reims (1148).<sup>13</sup> "Qui-non-ridet" seems indeed to have been an appropriate name for this Arnaud, and the monks of Moreaux may have been wise in omitting Gilbert's name from a tribute paid the benefactors of their church with the consensus of their archdeacon. If this was in fact the background of our statues, they are datable between 1142 and 1148 or perhaps 1155, the last year in which Arnaud's name appears in documents. Even if somewhat later, the inscription pertaining to our statues would still be the earliest preserved document concerning the history of the church building as well as the only indication of a special connection between it and the two Poitiers bishops. We shall return to the question of date later on; as usual, stylistic criteria will have to be consulted together with the documentary indications.

The location of the statues to the left and right of the main portal is rare but not unique in that region of France; it occurs in a very similar fashion on the architecturally quite comparable façade of the church of Parçay-sur-Vienne (Indre-et-Loire)<sup>14</sup> and on the richer front at Chadenac (Charente-Inférieure),<sup>15</sup> in the latter case with short columns instead of brackets underneath. Chadenac is also one of the relatively few places which show statues of persons in contemporary costume in a similar position. Of this the most recent account of Romanesque sculpture in Poitou lists only a few scattered and insignificant examples, none of them comparable to our statues;<sup>16</sup> in fact, the number of similar twelfth century renderings is extremely small all over France. This is not the place to discuss the complex

<sup>13</sup> Migne. *ibid.*, CLXXXVIII, col. 1247 ff.: "Gislebertus Porretanus, Pictaviensis Episcopus, Notitia historica" (Gall. Christ. nov. II, 1175).

<sup>14</sup> R. de Lasteyrie, *L'architecture religieuse en France à l'époque romane*, Paris, 1912, fig. 588 on p.591; photo *Archives Photographiques*, no. 98011. The figures have almost completely vanished.

<sup>15</sup> Elizabeth L. Mendell, *Romanesque Sculpture in Saintonge* (Yale Historical Publications, History of Art, II), New Haven, 1940, pl. 61 (upper stories later).

<sup>16</sup> R. Crozet, *op.cit.*, p.210 f.

## TWO ROMANESQUE STATUES

problem of such occurrences; but attention must be called to the placing of the two bishops on a lion and a bull respectively, and to the inscription immaculately engraved on the face of the innermost archivolt of the main portal<sup>17</sup> which advances the following explanation of that fact:

VT : FVIT : INTROITVS : TEMPLI : SCI : SALOMONIS :  
SIC : EST : ISTIVS : IN : MEDIO : BOVIS : ATQ : LEONIS :

("Even as was the entrance to the holy temple of Solomon, so is (the entrance to) this (temple) placed between a bull and a lion"). A rather perplexing explanation! For the entrance to the temple of Solomon was by no means flanked by a bull and a lion but by a famous pair of columns.<sup>18</sup> However one can venture a guess as to the possible sources of the spurious information proffered by the inscription—a guess which some connoisseur of medieval literature might some time be able to verify. As early as 1844, Rédet<sup>19</sup> called attention to the ten brass "bases" (wheelstands for small lavers) which are mentioned in 1. Kings VII, 27 ff. as being placed near the entrance to Solomon's Temple and which were decorated with lions, oxen, and cherubim. This reference might have been misunderstood in the sense indicated by the inscription. But there also seems to exist some evidence of a pictorial tradition which could have reached the Benedictines of Moreaux, and this tradition can be supposed to have combined two things: the identification of a Christian sanctuary with the Temple of Solomon as a place of sacrifice, according to Psalm L(LI), 19-21,<sup>20</sup> and the idea of the Christian creed as a haven of peace, according to Isaiah XI, 7. Part of the first text: "Then will they offer bullocks upon thine altar", is inscribed over a seventh century floor mosaic in the Theotokos Chapel of the church on Mount Nebo, the

<sup>17</sup> Partly visible in Kingsley Porter's plate 1065.

<sup>18</sup> Herbert G. May, "The two Pillars before the Temple of Solomon", *Bulletin of the American Schools of Oriental Research*, no. 88, December, 1942, pp.19-27.

<sup>19</sup> *Notice* . . . p.280.

<sup>20</sup> St. Augustine's comment on this passage (*Enarrationes in Psalmos*, ed. Migne, *op.cit.*, XXXVI, col. 599) is much less pertinent to this identification than the treatment in St. Ambrose's *Apologia Prophetiae David* (*ibid.* XIV, col. 883) which identifies the "sacrificium iustitiae" of the Psalm with the "sacrificium corporis Christi" and adduces an interesting parallel from Ps. CXVII(CXVIII), 19, which suggests the "introitus" of our inscription: "Aperite mihi portas iustitiae, et ingressus in eas confitebor Domino". However, Ambrose has nothing on the sentence referring to the bullocks.

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place from which Moses caught a glimpse of the Promised Land. It shows the two bulls mentioned in the text flanking what is with the greatest probability a stylized rendering of Solomon's Temple.<sup>21</sup> The second interpretation rests on the passage: "And the lion shall eat straw like the ox", the first words of which are still legible above a seventh century mosaic of the church of Mâ'in, also in Transjordan. The animals originally rendered here were destroyed and replaced with plant forms by iconoclasts, but fortunately, a completely analogous mosaic in the church of near-by Mādaba still shows a lion and a bull grazing opposite each other, alongside of other peaceful pairs of animals.<sup>22</sup> It is not too difficult to imagine a fusion of these two trends to have taken place somewhere in the Byzantine realm and to have been passed on to the West, possibly by way of the first crusade.<sup>23</sup> It should be mentioned that heads of a bull and a lion are likewise found paired on the west façade of the cathedral of Chartres, placed on top of the capitals which crown the slender pilasters rising on both sides of the central window of the second storey, immediately beneath the string-course which separates this storey from the thirteenth century rose-window.<sup>24</sup> However, I must leave open the question of the date of these two pieces of sculpture; they are not accessible to me in good photographs—and they do not seem to appear in Chapuy's drawing of the façade of Chartres which was published by de Laborde in 1836.<sup>25</sup>

Our two statues show the bishops in their ecclesiastical garb,

<sup>21</sup> Sylvester J. Saller, *The Memorial of Moses on Mount Nebo* (Publications of the Studium Biblicum Franciscanum, I), Jerusalem, 1941, I, pp.233 ff. and frontispiece; II, pl. 109.

<sup>22</sup> R. de Vaux, O. P., "Une mosaïque byzantine à Mâ'in", *Revue biblique*, XLVII, 1938, pp.227 ff. and pl. XI. See also S. J. Saller, *op.cit.*, p.238 and pp.254 f.

<sup>23</sup> It may also be mentioned that Gilbert de la Porée was the author of a commentary on the Psalms (Migne, *op.cit.*, CLXXXVIII col. 1250) as Hilary of Poitiers had been many centuries before. It is hard to decide whether the frequent placing of the bull of St. Luke and the lion of St. Mark to the left and right of Christ in renderings of the *Majestas* between the symbols of the Evangelists, could have had anything to do with our arrangement.

<sup>24</sup> Little information is available concerning these pieces. Margaret and Ernest Marriage, *The Sculptures of Chartres Cathedral*, Cambridge, 1909, pl. 7 and p.16, call the ox "the symbol of the sacrifice of Christ" (which is correct, see note 20), and the lion "the symbol of His resurrection", with reference to the awakening of the cubs which is certainly not pertinent here.

<sup>25</sup> Alexandre de Laborde, *Les Monumens de la France*, Paris, 1836, II, pl. 154. The drawing shows water-spouts at those places.

## TWO ROMANESQUE STATUES

holding their croziers with their left hand or wrist; their right hands were doubtless raised in blessing. Most comparable in attitude is the even more fragmentary statue of a bishop in St. Menoux (Allier)<sup>26</sup> which, however, is hardly related to ours in style, being in turn dependent on a figure on the façade of Souvigny. As to the stylistic ambient of the Moreaux bishops, Kingsley Porter was certainly right in aligning them very closely with sculpture on the façade of Chadenac (Charente-Inférieure) which is ultimately linked to Burgundian sources (Autun).<sup>27</sup> In this connection it is noteworthy that Chadenac, as mentioned above, shows a façade organization which, although much richer than Moreaux, is definitely related to it and may even well have been its source. Moreover, it contains, in a location exactly corresponding to Bishop Grimoard at Moreaux, the unidentified statue of a lady clad in a contemporary dress which falls in folds very similar to those of Grimoard.<sup>28</sup> Our bishops are however superior in quality and in this respect, close to the best in the Chadenac *vous-sures*;<sup>29</sup> the suppleness of their bodies, though restrained by the expression of episcopal dignity they were required to convey, approaches the refinement of the Saint Michael which in Chadenac is located corresponding to the Moreaux Adelelme.<sup>30</sup> As far as details of the drapery are concerned, even closer parallels to the bishops are found on the west portal of St. Pierre in Aulnay (Charente-Inférieure)<sup>31</sup> and at Argenton-Château (Deux-Sèvres);<sup>32</sup> the meticulous flat pleating of the hems of the bishops' garbs is found back at Pérignac (Charente-Inférieure)<sup>33</sup> and Ruffec (Charente, very near Moreaux),<sup>34</sup> but with otherwise different stylistic features.

The Chadenac sculptures which Kingsley Porter has called masterpieces of the first rank are thus likely to have inspired the master of our statues; the same connection was suggested with regard to the architecture of the two churches. A fairly trustworthy

<sup>26</sup> Kingsley Porter, *op.cit.*, pl. 1257; Souvigny: pl. 224.

<sup>27</sup> *Ibid.*, text, p.317 f.

<sup>28</sup> *Ibid.*, pl. 1038; Mendell, *op.cit.*, pl. 62.

<sup>29</sup> Kingsley Porter, pl. 1034-1036 (on the latter, note the lion).

<sup>30</sup> *Ibid.*, pl. 1039 and 1040.

<sup>31</sup> Particularly *ibid.*, pl. 985, above. See the better reproduction in *Congrès archéologique de France*, LXXIX, 2, 1912, after p.316.

<sup>32</sup> Particularly, Kingsley Porter, pl. 994.

<sup>33</sup> *Ibid.*, pl. 1024.

<sup>34</sup> *Ibid.*, pl. 1025.

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tradition dates Chadenac in the year 1140.<sup>85</sup> This would tend to corroborate the view that the Moreaux bishops were done under Arch-deacon Arnaud some time between 1142 and 1148 or 1155. The subtle differentiation between the two dignitaries in attitude and small details of dress, the intimation of life in the bodies underneath the garment, the powerful stylization of the animals<sup>86</sup> align these statues with the finest works of French sculpture of the middle of the twelfth century along the Pilgrimage Roads. It is the time of the west façade of Chartres and of the beginning of Gothic sculpture; and our statues suggest the promise of a blossom still encased within the strong, beautiful firmness of the bud.

WOLFGANG STECHOW

<sup>85</sup> *Ibid.*, text, p.317. Not mentioned by Mendell, *op.cit.*

<sup>86</sup> For a detail of the bull see the cover of the December, 1948, issue of this *Bulletin*.

## RECENT ADDITIONS TO THE SCULPTURE COLLECTION

### A UNIQUE SUMERIAN ROYAL (?) PERSONAGE

More than forty years ago a French consular official acquired in his travels in the eastern Mediterranean a limestone figure (illustrated p.40) which has recently been added to the museum collection. A fragment about 6 inches high and  $5\frac{3}{4}$  inches broad, it represents the head, shoulders and upper chest of a bearded male figure who undoubtedly once stood in an ancient shrine in Mesopotamia, placed there as a votive offering to an unknown deity by an equally unknown donor about 4,350 years ago.<sup>1</sup> Although the provenance of the figure is not known its style presents many analogies to the early phase of Mesopotamian art known as Sumerian that flourished in and near the valley of the Tigris and Euphrates in the fourth and third milleniums before Christ. Characteristic of the style are the geometric rendering of the human form with its squared shoulders and rigid frontality, the stylized treatment of hair and beard as parallel grooves, the prominent almond-shaped eyes and the crisp rendering of eyelids and brows in low relief. The eyeballs are carved and not inlaid with shell and bitumen as so often in Sumerian work;<sup>2</sup> the pupils were probably indicated with paint. The lips are thin and the lower lip is curved slightly. Everything is flat and near the surface. Brows, lids and eyeballs are about flush with one another and with the adjacent portions of the forehead and cheeks. It is an art interested in geometric rather than in organic unity.

Our figure was evidently a person of some importance judging by his dignified appearance and careful grooming. His unshaven upper lip forms a contrast to the stranded beard of medium length with each lock terminating in a curl. The hair, also arranged in parallel strands, is carefully parted in the middle, from the temples to the back of the head and, covering the ears, divides over the

<sup>1</sup> It may well have stood on a low pedestal set against the long wall of a temple or shrine, at right angles to the statue of the god, as in the reconstruction of Delougaz and Lloyd (*Oriental Institute Publications*, LVIII, 1942, Fig. 159).

<sup>2</sup> The carved eyeball probably first appeared as an imitation of the inlaid type as suggested by Frankfurt (*OIP*, XLIV, *Sculpture*, pp. 37 ff.). Both upper and lower eyelids are equally emphasized as in most archaic art but there is a naturalistic touch in the suggestion of the tear duct in the inner corner of the eye.









## RECENT ADDITIONS: SCULPTURE

shoulders (p.41) to form two side locks in front, which hang down the chest neatly framing the beard, and two narrow locks on the back (p.42); these back locks terminate at exactly the same point as the squared line of the beard and side locks in front. Although the lower part of the figure is missing the rough projection just above the break in the chest suggests that the hands may have been clasped across the breast; whether they also held a cup is impossible to determine.<sup>8</sup>

Analogies for most of these features occur in extant Sumerian sculptures although they are not combined in a single statue. Furthermore, although there are certain unique features in our statue that suggest that it belongs either to the end of the Early Dynastic period, dated by Pinhas Delougaz from about 3175 to about 2500 B.C.,<sup>4</sup> or to the succeeding Proto-Imperial period, its parallels are almost entirely with the Early Dynastic style. For instance the treatment of eyes, eye-brows and the stranding of the beard occurs in the statues of Lugal Kisalsi, King of Uruk in southern Mesopotamia about 2700 B.C., which also have the shaven upper lip;<sup>5</sup> they lack, however, the side locks, the parting of the hair and the separate locks in back. A statue of Ebil-il,<sup>6</sup> an official of Mari on the middle Euphrates, has the stranded beard ending in curls and the shaven upper lip but his eyes are inlaid and the head shaven. A human-headed bull from an Early Dynastic temple at Khafajah, just east of Baghdad, presents perhaps closer analogies in the treatment of the eyes and the curled locks; the latter are even arranged in groups of four as in the beard of our figure.<sup>7</sup> The parted locks occur on a large number of Early Dynastic sculptures from the square Temple of Abu at Tell Asmar in

<sup>8</sup> Statues with clasped hands occur frequently and occasionally hold cups as in Nos. 1 and 3 from the Square Temple of Abu at Tell Asmar (Frankfurt, *Sculpture*, pls. 1,7 and OIP,LX, pls. 82,84). For the clasped hands alone see Frankfurt, *op. cit.*, pp.22 ff., Nos. 4,5,6, etc.

<sup>4</sup> In OIP,LVIII, pp.117 ff., in particular pp.134,135 with diagram showing tentative dates based upon stratification of the Khafajah buildings.

<sup>5</sup> In Paris and Berlin. They are well illustrated in *Encyclopédie Photographique de l'art, Le Musée du Louvre*, I, pl. 204, A and Zervos, *L'art de la Mésopotamie*, pls. 86-89. The date is that given by the Louvre publication.

<sup>6</sup> *Encycl. Phot. du Louvre*, pls. 200-201. The clasped hands come well below the beard as possibly in our figure.

<sup>7</sup> OIP,LX, No. 294, pl. 49. The four-part division of the locks occurs on the hair and not on the beard. I wish to thank Dr. P. Delougaz, Curator of the Oriental Institute Museum, for kindly suggesting the above parallels in a letter to Charles Parkhurst.

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the same region but the beard follows a different scheme being treated as a single mass of hair stylized in a succession of horizontal ridges.<sup>8</sup> This formula is earlier than the stranded type.<sup>9</sup> One feature of the Oberlin figure which appears to be unique is the separate locks of hair at the back. The closest analogy which I have been able to discover occurs on a seated male figure from the Shara Temple at Tell Agrab, near Tell Asmar and also Early Dynastic, in which the parted hair divides over the shoulders as in our figure forming side locks in front and a single thick asymmetrical lock of hair in back.<sup>10</sup> Also unusual, although not unique, are the covering of the ears and thin ridge of the nose in the Oberlin figure. The latter contrasts with the usual rendering of this feature.

Since the parallels mentioned above occur in widely scattered sections of Mesopotamia it is difficult to come to any conclusion as to the date and provenience of our figure. If one uses the system worked out by the excavators of the Oriental Institute of Chicago, based upon their excavations in the Diyala region, the Oberlin fragment would appear to be transitional between the abstract, geometric forms of Early Dynastic I and II (About 3175-2900 and 2900-2700 respectively) and the latter realistic style which apparently began in Early Dynastic II and came to its climax in Early Dynastic III (2700-about 2500 B.C.)<sup>11</sup>. One criterion for this transitional stage, pointed out by Frankfurt,<sup>12</sup> is the gradual dissolution of the schematic formula used in the early style for the front view of face and beard. The formula is that of an inverted cone the base of which is formed by the almost flat top of the head. In transitional works the base of this cone tends to be dissolved by the elaboration of the forehead. Our figure, although not too similar to the examples from the Sin temple

<sup>8</sup> E.g., Nos. 3,4,5, etc. (Frankfurt, *Sculpture*, pls. 7-13).

<sup>9</sup> *Ibid.* pp. 28 and 30. Frankfurt states categorically that the "division of the beard into vertical strands . . . comes only with the later style" (i.e. in Early Dynastic III).

<sup>10</sup> No. 270 (OIP, LX, pl. 36, p.8) which is described as a seated figure showing three locks. The single lock, which falls on the right shoulder only, gives a curious unbalanced appearance. The next stage would probably be two locks, as in our figure.

<sup>11</sup> See Note 4, above.

<sup>12</sup> In *Sculpture*, pp.28 ff.

## RECENT ADDITIONS: SCULPTURE

at Khafajah chosen to illustrate the change,<sup>13</sup> does show the same elaboration of the forehead, the parted hair and the side-locks. It also retains the squared shoulders inherited from the older style.

These features, if taken alone, might suggest that the figure be placed in the Early Dynastic II period; however, the stranded hair and beard, which are characteristic of the later style, and the unique features mentioned above make such a conclusion untenable. Therefore it seems more likely that our figure belongs either at the very end of Early Dynastic III or at the beginning of the succeeding epoch and should be dated from 2500 to 2400 B.C.<sup>14</sup> There is not sufficient evidence yet available to hazard an opinion as to its provenience although it seems improbable that it was executed in the Diyala region. Since our figure does not have the shaven head of a priest and lacks any attributes suggesting divinity it is probable that he represents a royal personage.

The museum is fortunate to possess so unique a figure from Western Asia which not only represents a phase of pre-Classical art, the Sumerian, but also, by bold simplifications which approximate purely geometric bodies, fulfills so well Cézanne's dictum that a work of art should represent nature rather than merely reproduce it.<sup>15</sup>

EDWARD CAPPS, JR.

<sup>13</sup> *Ibid.*, pls. 45-47 and particularly No. 34 which, however, still retains the conventional horizontal ridges of the early style. Nos. 35 and 60 have the stranded locks of the Oberlin figure.

<sup>14</sup> Dr. Delougaz suggests a date of about 2400 B.C., plus or minus. See Note 7, above.

<sup>15</sup> See Frankfurt, *Sculpture*, p.19, who quotes Cézanne's statement: "I have not tried to reproduce nature, I have represented it."



## EPSTEIN'S BRONZE MASK, MARCHESA CASATI

From the large January loan exhibition of sculpture the museum acquired its first example of modern portrait sculpture, a bronze mask of the Marchesa Casati by Jacob Epstein (p.46).

The sculptor Epstein is confined to no definite "school," and, though he was born in this country, cannot be claimed as an American since he was drawn to Paris in 1902 at the age of twenty-two, and shortly thereafter moved to England where he has lived and worked to the present time. Although his bronze portraits have had a greater popular appeal, it was through his stone carvings that Epstein first gained widespread notice when, in 1903, he was given the commission for the sculpture on the British Medical Association building in London. The criticism, both favorable and hostile, of the completed work fixed Epstein's name indelibly in the public mind. Epstein's stone carvings have often caused controversy. Their massive, simplified forms represent abstract ideas shaped to the artist's own personal imagery, which the public imagination has naturally been slow to comprehend. The bronze portraits, on the other hand, are vivid and arresting likenesses, and form an immediate bond of understanding between the artist and the observer. The finished sculptures clearly show the slow, thoughtful building up of forms with modelled clay. Unlike his stone carvings which emphasize the interplay and balance of large, smooth planes, Epstein's bronzes exploit the interplay of light on broken surfaces. In this they reflect Epstein's study of Rodin rather than of the primitive and cubist art from which his stone carvings derive.

According to the artist, the twelve-inch high bronze mask of the Marchesa Casati was made in 1918. As there is no date on the sculpture itself we must rely on Epstein's own chronological listing of his work made from memory for a catalog compiled by Arnold J. Haskell in 1932. The cast in the Allen Art Museum collection was brought to this country for Epstein's first American exhibition in New York, in November of 1927. In December of that year it was acquired by D. W. Prall of Berkeley, California, and remained in his collection until its purchase this winter by the Oberlin Friends of Art.

It is interesting to compare Epstein's bronze mask of the Marchesa Casati with an oil painting of the same model by Augustus John, now in the Art Gallery of Toronto. The painted portrait emphasizes

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the Marchesa's large dark eyes and thick red hair. Epstein's sculptured portrait compensates for the loss of color by a slight exaggeration of these most characteristic features. The top of the head above the bangs is flattened and the deep vertical grooves of the bangs lead to the strongly shaped, long nose, which is given further prominence by the flared nostrils. The horizontal shadow formed under the thick bangs just above the eyebrows focusses attention on the large, deep-set eyes. But for these features the face might be overpowered by the heavy, unruly yet rhythmic waves of hair.

Epstein is concerned primarily with the visual effect of the modelled forms. The area in the hollow of the cheek is roughened to deepen the shadow. But the surface of the bridge and sides of the nose is smoothed over, as are the areas on top of the cheek bones and along the jaw and lower part of the cheek, thus accentuating, by means of reflected light on these areas, the strong bone structure and delicate shape of the face. The eyes, however, show Epstein's most radical use of modelling for visual effect. They are deeply grooved just below the upper lid, and the edge of the lid around the eyes is in high relief as is the lower half of the whites of the eyes. The Marchesa's right eye is formed somewhat realistically. That is, the iris and pupil are represented with incised lines. The left eye, on the other hand, is modelled entirely in light and shade, the only indication of the iris and pupil being the shadow within the deep cut at the top of the eye and a raised bar as a highlight jutting toward the center from the right side and formed by an extension of the lower half of the eyeball which is modelled in high relief. Had both eyes the more realistic, yet far from naturalistic, representation of the right eye the expression would be static, resulting in a fixed stare. It was necessary, however, that the distortion of the left eye remain unobtrusive to be successful. This Epstein has achieved by directing the glance of the observer to the center of the right eye by means of a deep vertical groove in the bangs just over the pupil; an equally strong vertical over the left eye deflects the glance on that side to the outer edge of the eye and immediately down the curve of the cheek.

Besides the "impressionistic" distortion of the left eye, its shape is also distorted by the marked droop of the lower eyelid. To a lesser degree distortions appear in the other features. The left nostril, for



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instance, is wider than the right, and there are subtle variations in the shape of either side of the mouth. All such variations are, of course, natural in the human face, but here Epstein has barely exaggerated them to the point of visual consciousness. In doing so he creates more than a mere replica of his model's physical appearance. The variations invite the eye to constant movement from one part of the head to another, thus lending to the immobile metal the movement of the observer's eye and an impression of mobility in the subject. Furthermore, the marked discrepancy between like features creates a psychological tension which lends the indispensable element of vitality. As a result, though the face is in repose the expression appears transitory, and Epstein successfully conveys a portrait not only of the Marchesa's facial characteristic, but of a forceful personality as well.

LOUISE RICHARDS

## THE BALDWIN LECTURE SERIES, 1949-1950

The proceeds of the Baldwin Lecture Fund, established in 1928 by a bequest of Mrs. Gertrude B. Woods in memory of her parents, has made it possible to bring four eminent lecturers to Oberlin during the present academic year.

On October 6th, Dr. Hermann Ranke, world-renowned Egyptologist from the University Museum, University of Pennsylvania, spoke on *Masterpieces of Egyptian Art*.

On November 21st, Dr. Heinrich Schwarz, scholar, author, and curator of the Museum of Art, Rhode Island School of Design, spoke on *Art and Photography: Forerunners and Influences*.

The third lecture in the series was given by Dr. Herbert Friedmann, zoologist and iconographer, on March 6th. His subject was *Faunal and Floral Symbolism in the Sistine Ceiling*.

The final lecture of the present series, delivered on May 12th by Dr. Henry R. Hope, Chairman of the Fine Arts Department at the University of Indiana and President of the College Art Association, was *The Modern Artist in the Modern World*.



## NOTES ON THE GROSSGMAIN MASTER AND OUR ST. AUGUSTINE

In the preceding number of this *Bulletin* we signalized a memorial bequest made by Mrs. Charles E. Monroe which has enabled us to acquire as a memorial to her husband the painting attributed to the Grossgmain Master. (p.50). The picture has such remarkable pictorial qualities that it is worth our noting them here, while research into the history of the painting and its artist is pending.

This tempera painting on panel<sup>1</sup>, which represents St. Augustine in his chamber writing *de trinitate*, as a vision of the Trinity appears in the sky outside his window, is particularly satisfying to the contemporary eye for the manner in which the artist has worked out a rhythmic harmony of lines and forms. The picture affords a species of visual consonance, first of all, between the edges of the oblique throne, the diagonal writing desk, the sharp drapery folds and the window embrasure. Their angular rhythm, you will note, is effective in terms of a pattern on the picture plane, but simultaneously, and in a more tactile sense, it consists of forms related in depth. With this angularity the artist contrasts a second rhythmic element, the sweeping curves of the edge of St. Augustine's cope, the gothic tracery of the throne, the oval of the ink-bottle (not visible in a colorless reproduction) and the scalloped edges of Augustine's vision.

The effect of this interaction among lines, forms and shapes is felt even in the black and white reproduction; but it is difficult to realize from such a counterfeit or to convey by means of words the impact of this artist's intricate and bold use of color. His imagination again achieves harmony through a visual consonance, now of color complementaries, for a great variety of reds are interlocked with fresh yellow-greens, overpowering together were they not relieved by considerable gilding and large areas of white. Their relative intensity, however, is reduced by the pink tile floor and light gray walls, which recede rather than stand out, and consequently serve to advance and fix the stronger reds and greens of the important passages clearly in our eye. Finally, the heavenly vision of the Trinity, painted in blue and white, has been set apart deliberately from this red-green complementary color scheme of the saint's earthly abode, but it does not clash with it, perhaps because of the intervening neutral gray of the wall.

<sup>1</sup> Accession no. 50.12; 26 $\frac{1}{2}$  x 17 $\frac{3}{4}$  inches.

Further than this brief color note one should not go in words, for the picture must be seen for an appreciation of this, and more. The artist was indeed a sensitive person, keenly aware of his visual effects on us, the observers.

What of the artist? Who was he? Possibly he was the anonymous master best known for his group of panel paintings in the Parish Church at Grossgmain, southwest of Salzburg, one dated 1499.<sup>2</sup> Comparison of certain pictorial habits of this master as they are revealed at Grossgmain seem to confirm this finding, but a color comparison would be necessary. However, this is impossible from materials at hand. Nevertheless, comparisons may be made between these pictures and ours with respect to the angular patterns, set over against sweeping late gothic curves, the penchant for rectilinear objects set diagonally in depth, the abhorrence of atmospheric perspective in favor of crystalline clarity, attention to a comparison of planes, and so on. Likewise in the figure drawing two similarities are striking: curiously cramped and short-fingered hands, and heads set upon necks in such a way that, when the face is tipped up, head and neck appear to be joined at a point unusually far back on the skull.

Also subject to further investigation must be the relationship of our panel to a series of four similar pictures, of which two are now in the Kunsthistorisches Museum in Vienna and represent respectively St. Ambrose and St. Augustine, the former dated 1498.<sup>3</sup> A third companion piece of the same quality (and likewise dated 1498) representing St. Jerome, is in the Thyssen Collection at Lugano, Switzerland. The fourth of the series, in the gallery at Schleissheim, depicts an unidentified saint. It has been suggested recently that the picture in Schleissheim and the one in Lugano may have constituted the "Workaday side" and the "Sunday side" of a single panel from an altar wing, for they are practically identical in size. Of even greater interest to us at the moment is the fact that their dimensions correspond most closely with those of our own panel.<sup>4</sup>

The problem ranges beyond these few examples, for other works have been attributed to the Master of Grossgmain. For some time

<sup>2</sup> Ludwig von Baldass, *Conrad Laib und die beiden Rueland Frueauf*, Vienna, 1946, plates 117-127.

<sup>3</sup> *ibid.*, pls. 113-114; one is 67 x 39.5 cms., the other 66 x 39.5 cms.

<sup>4</sup> Our St. Augustine measures 65 x 45.5 cms. For the Thyssen picture see Baldass, *op. cit.*, pl. 115; this painting measures 65.5 x 48 cms. for the Schleissheim panel, 67 x 46 cms., see plate 116.

## ST. AUGUSTINE

his paintings were assigned to Rueland Frueauf the Elder, then to Frueauf's workshop, but recently he has been recognized as a different master, albeit related to that artist in style and working in the same regions. It appears likely that both men hailed from the Danube at Passau, and it is certain that our master is a product of Frueauf's training. He is distinguishable from his master, nevertheless, by a new monumentality, and his compositions are more emphatically three-dimensional and plastic in intent than Frueauf's. Oberlin's *St. Augustine* makes this abundantly clear.

C. P. P.

## ANNOUNCEMENTS OF GENERAL INTEREST

We are pleased to be able to announce that Dr. Wolfgang Stechow has been honored by appointment as Editor-in-Chief of the *Art Bulletin*, the outstanding professional journal in this country dealing generally with art and its historical ramifications.

Miss Ellen Johnson received a signal honor this year through her appointment as visiting lecturer in Scandinavian Art at the University of Wisconsin during the Fall term, 1950. She will be on leave of absence from Oberlin for the entire year and will study in New York and Paris after leaving Wisconsin. Her position will be filled during her absence by Mr. Seymour Slive.

The department will lose the valuable help of Mrs. John Mitchell (M.A. '49) in teaching studio classes. She is leaving Oberlin in June to be with her husband. Mr. Robert Reiff has accepted a temporary appointment replacing her.

Of singular importance to the Art Museum Library has been the gift of Miss Helen Frick of a catalogue of the Frick Collection. Not only is it a record of one of America's great collections, but the three volumes of his work are in themselves works of art, both in their texts, written by eminent scholars, and in their general design. Miss Frick felt that the importance of our library and the widespread influence it has through students and faculty certainly warranted placing here a copy from the limited number issued, and we are indeed grateful.

## CATALOGUE OF SCULPTURE ADDITIONS

French, c. 1500. *Woman Saint*

Wood. H. 14¼ in. (49.1)

Gift of Eugene Garbaty

Flemish, c. 1500. *Horseman (One of the Magi?)*

Wood. 12 x 6¾ in. (49.87)

Gift of Eugene Garbaty

South German, 16th century. *Christ Child as Salvator Mundi*

Wood. H. 17¼ in. (49.86)

Gift of Eugene Garbaty

German?, c. 1600. *Putto with Death Head*

Wood. H. 17½ in. (49.2)

Gift of Eugene Garbaty

African (Ivory Coast). *Female Figure*

Wood. H. 27½ in. (49.12)

R. T. Miller Jr. Fund

Aristide Maillol, 1861-1944, French. *Sketch for "Chained Action"*

Bronze. H. 12½ in. (50.4)

R. T. Miller Jr. Fund

Jacob Epstein, 1880- , English. *Marchesa Casati*

Bronze. 8¾ x 11¾ in. (50.10)

Friends of Art Fund (Reproduced p.46)

Sumerian, c. 2500-2400 B.C. *Royal (?) Personage*

Limestone H. 6 in.; W. 5¾ in. (50.13)

R. T. Miller Jr. Fund and Charles F. Olney Fund

(Reproduced pp.40-42)

## CATALOGUE OF OTHER RECENT ADDITIONS

### PRINTS AND DRAWINGS

Giovanni Antonio da Brescia, fl. 1507,  
Italian. *Hercules and Antaeus*  
Engraving. 254 x 174 mm. (50.11)  
R. T. Miller Jr. Fund

(Ugo da Carpi, 1460-1523, Italian)?  
*Descent from the Cross*  
Woodcut. 357 x 278 mm. (49.71)  
Gift of the Class of 1919

Albrecht Altdorfer, 1480-1538, Ger-  
man. *The Great Crucifixion*  
Engraving. 145 x 98 mm. (49.17)  
Prentiss Purchase Fund

Master M Z, fl. c. 1500, German.  
*St. Christopher*  
Engraving. 187 x 129 mm. (49.18)  
R. T. Miller Jr. Fund

Camille Pissarro, 1830-1903, French.  
*La Femme aux Poules*  
Woodcut. 131 x 71 mm. (49.237)  
Gift of the Art Library

Pierre August Renoir, 1841-1903,  
French. *At the Seaside, and Bather*  
Etching. 140 x 95 mm. (49.234)  
and 169 x 109 mm. (49.235)  
Gift of the Art Library

Armand Guillaumin, 1841-1927,  
French. *Boats and Windmills*  
Etching. 126 x 180 mm. (49.236)  
Gift of the Art Library

Joseph Pennell, 1857-1926, American.  
*Coronation of George V (1911)*  
Lithograph. 535 x 410 mm. (48.318)  
Gift of Leona Prasse

Heinrich Zille, 1858-1929, German.  
*Mother and Children*  
Lithograph. 270 x 209 mm. (50.7)  
Charles F. Olney Fund

Käthe Kollwitz, 1867-1945, German.  
*Flowers*  
Aquatint. 316 x 460 mm. (50.9)  
Charles F. Olney Fund

Pierre Bonnard, 1867-1947, French.  
*Le Bain*  
Lithograph. 330 x 230 mm. (49.22)  
Prentiss Purchase Fund

Henri Matisse, 1869- , French.  
*Still Life*  
Monotype. 65 x 90 mm. (49.76)  
Friends of Art Fund

Ernst Barlach, 1870- , German.  
*Witch*  
Woodcut. 125 x 92 mm. (49.19)  
Gift of Edward Peck

Georges Rouault, 1871- , French.  
2 Prints from *Réincarnation de*  
*Père Ubu*  
Etching. 297 x 188 mm. (49.15),  
215 x 304 mm. (49.16)  
Prentiss Purchase Fund

Georges Rouault, 1871- , French.  
4 Prints from *Miserere* (1922-1927)  
Etching. (49.83, 49.84, 50.1, 50.2)  
Charles F. Olney Fund

Max Weber, 1881- , American.  
*Figure*  
Color woodcut. 229 x 70 mm. (49.77)  
Friends of Art Fund

Max Beckmann, 1884- , German.  
*Nude, and Dancers*  
Drypoint. 239 x 255 mm. (49.78) and  
Woodcut. 215 x 120 mm. (49.85)  
Friends of Art Fund

Karl Schmidt-Rottluff, 1884- , Ger-  
man. *Sunrise*  
Woodcut. 322 x 380 mm. (50.8)  
Charles F. Olney Fund

## BULLETIN

Eugene Berman, 1899- ,  
American. *Costumed Figure* (1943)  
Ink.  $8\frac{1}{2} \times 7\frac{1}{4}$  in. (49.23)  
Gift of M. Wheeler and M. Aguilar  
(Helen Ward Memorial Collection)

Marc Chagall, 1887- , Russian.  
*The Father's Grave*  
Etching.  $110 \times 150$  mm. (50.6)  
Charles F. Olney Fund

Walter Hale, 20th century, American.  
Sketches in France (1915 & 1916)  
Drawings and lithographs. (49.27-  
49.50)  
Gift of Mrs. Orton Stark

### CERAMICS

Greek (Attica), c. 500 B.C. Vase  
(*Plemochoe*)  
Terra cotta. H.:  $4\frac{1}{2}$  in. (vase),  $1\frac{3}{4}$   
in. (lid) (49.20)  
Gift of Mrs. Sidney Stein Jr.

### GLASS

American, 19th century. Sugar Bowl,  
Spoon Holder, Celery Dish, Cruet  
Glass. (48.298-300, 49.21)  
Gift of Mrs. A. B. Meldrum

### TEXTILES

Slovakian, Moravian and Bohemian.  
19th and 20th centuries. 3 Peas-  
ant Dresses  
(49.3-49.5)  
R. T. Miller Jr. Fund (Helen Ward  
Memorial Collection)

American, 19th century. 2 Parasols  
Silk. (48.319, 48.320)  
Gift of unknown donor (Helen Ward  
Memorial Collection)

American, 19th and early 20th cen-  
turies. 6 Woman's Hats  
(48.311-48.316)  
Gift of Mrs. F. C. Dudley (Helen  
Ward Memorial Collection)

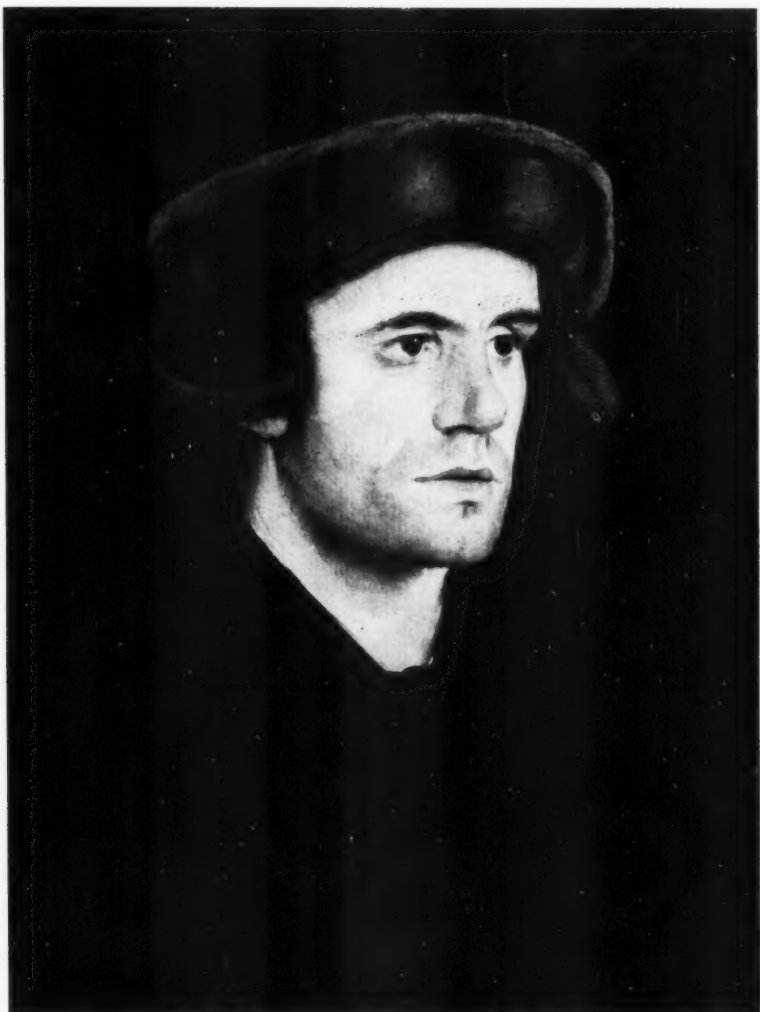
American (Sally Victor), 1941-1946.  
18 Woman's Hats  
(48.322-48.339)  
Elaine Ingersoll Memorial Collection.  
Gift of Ralph Ingersoll

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### *Hans Burgkmair (?)*

The handsome early German Renaissance *Portrait of a Young Man*, illustrated on the opposite page, has been attributed to various south German masters of the first quarter of the 16th century. This is contemporary with Albrecht Dürer, but the author of this masterful likeness still remains unknown. Most recently he has been identified with Hans Burgkmair (1743-1531).





Hans Burgkmair (?), *Portrait of a Young Man* (See opposite page)

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A copy of each issue of the *Bulletin*

A copy of each color reproduction published of objects belonging to the museum

Invitations to all private receptions and previews at the museum.

Announcements of all special exhibitions, Baldwin Series lectures and other major events sponsored by the museum

A discount on annual subscription to the *Magazine of Art*

A standing invitation to hear lectures given in courses by members of this department when there is adequate space, and at the discretion of the instructor

### *Categories of membership:*

*Life Members* contribute \$100 at one time to the Friends of Art Endowment Fund

*Sustaining Members* contribute \$10 annually

*Members* contribute \$3 - \$10 annually

*The adequate maintenance of the museum and the development of its collections are dependent upon the assistance of its friends. We invite anyone interested in the Oberlin College art museum to contribute to its growth by becoming a Friend of Art under one of the foregoing groups.*

